

GREG BARTHOLOMEW

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# Stoke Fleming

for unaccompanied mixed choir  
with piano reduction for rehearsal only

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**BURKE & BAGLEY**

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# Stoke Fleming

You rugged stone  
I am the crashing wave upon you  
Caressing your bold form  
I am the motion which surrounds you  
while you hold firm  
I roll upon you wash you and recoil  
You accept my touch and watch me go

No

I'm that crest there  
Pounding myself on the open beach  
Spreading over the sand  
I run out from my salty keep  
But fall back in again  
I fall away from land away from air  
I will sink out in and lose myself

There

**Duration: 3 :30**

For unaccompanied mixed choir  
with piano reduction for rehearsal only

Stoke Fleming is a small hamlet on the English Channel. I wrote the text for this meditation on the rocks and the waves during a weekend stay there in 1978. The music was completed in January 2000.

For information about the composer, visit [www.gregbartholomew.com](http://www.gregbartholomew.com).

**BURKE & BAGLEY**

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# Stoke Fleming

Greg Bartholomew

♩ = 110

*mp*

Soprano  
You. You. You. You rug - ged stone... You rug - ged stone.

*mp*

Alto  
You. You. You. You rug - ged stone... You rug - ged stone.

*mp*

Tenor  
You. You. You. You rug - ged stone... You rug - ged stone.

*mf*

Bass  
You. You. You. You rug - ged stone...

♩ = 110

Piano  
for rehearsal only

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A

5

S.  
— You. You. You rug - ged stone... You rug - ged stone... I

A.  
— You. You. You. You rug - ged stone... You rug - ged stone... I

T.  
— You. You. You. You rug - ged stone... You rug - ged stone... I

B.  
You. You. You. You rug - ged stone... You rug - ged stone...

Pno

A

Stoke Fleming

2

10

S. am crash - ing up - on you and your bold form. You. —

A. am crash - ing up - on you and your bold form.

T. am crash - ing up - on you and your bold form. —

B. I am the crash - ing wave up - on you, car - ess - ing your bold form.

Pno

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15

S. — You. I am mo - tion sur - round - ing you, you hold

A. You. I am mo - tion sur - round - ing you, you hold

T. — You. I am mo - tion sur - round - ing you, you hold

B. I am the mo - tion which sur - rounds you while you — hold

Pno

**B**

Stoke Fleming

20

S. *mf* firm. I am the mo - tion. *mp* I wash

A. *mf* firm. I am the mo - tion. *mp* I wash

T. *mf* firm. I sur - round you. *mp* I wash

B. *mf* firm. I roll up - on you, wash you,

Pno

**B**

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25

S. *mp* you. I wash you and I re - coil. *p* and I re - coil. *mp*

A. *p* you. I roll on you and I re - coil. *mp*

T. *p* you. I roll on you and I re - coil. *mp*

B. — and re - coil.

Pno

Stoke Fleming

4

30

S. — You. You ac - cept my touch, ac - cept and

A. — You. You ac - cept my touch, ac - cept and

T. — You. You ac - cept my touch, ac - cept and

B. *mf* You — ac - cept my touch — and

Pno

Perusal Copy

34

S. *p* watch me go. *f* No! No! No! No!

A. *p* watch me go. *f* No! No! No! No!

T. *p* watch me go. *f* No! No! No! No!

B. watch me go. *p* *ff* No!

Pno

Stoke Fleming

38

S. *mp*  
No, no, I'm that crest there!\_

A. *mp*  
No, no, I'm that crest there!\_ *mf* Pound - ing my -

T. *mp*  
No, no, I'm that crest there!\_

B. *mf*  
No, no, no, I'm that crest there!\_ *mf* Pound - ing my - self.

Pno

42

S. *mf* Pound - ing my self on the o - pen beach. *f*

A. *mf* Pound - ing my - self on the o - pen beach. *f*

T. *mf* Pound - ing my - self on the o - pen beach. *f*

B. *mf* Pound - ing - my - self on the o - pen beach. *f*

Pno

**D** Stoke Fleming

6 45

S. *mp*  
Spread - ing o - ver the sand.

A. *mp*  
Spread - ing o - - - ver the sand.

T. *mp*  
Spread - ing o - - - ver the sand.

B. *mp*  
Spread - ing o - ver the sand.

Pno

49

S. *p* *mp*  
Spread - ing o - - Spread - ver the sand.

A. *p* *mp*  
Spread - ing o - ver the sand.

T. *mp*  
Spread - ing o - ver the sand.

B. *p* *mp*  
Spread - ing o - - - ver the sand.

Pno



Stoke Fleming

**E**

53

S. I run out. I run out from my sal - ty keep. I run

A. I run from my sal - ty keep.

T. I run from my sal - ty keep.

B. I run out from my sal - ty keep.

Pno

**E**

58

S. out from my sal - ty keep.

A. *mp* But fall back in

T. *mp* But fall in a - gain.

B. *mp* But fall back in a - gain.

Pno

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Stoke Fleming

8

63

Musical score for measures 63-68. The score includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a Piano (Pno) accompaniment. The lyrics are: S. I fall back in. A. a- gain. T. I fall a- way. B. I fall a- way from land.

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69

Musical score for measures 69-74. The score includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a Piano (Pno) accompaniment. The lyrics are: S. I. A. I fall a - way from land, T. from air. B. I fall a - way.

Stoke Fleming

75 9

S. fall a - way \_\_\_\_\_ from air. *mf*

A. fall a - way \_\_\_\_\_ from air. *mf*

T. *mp* I fall a - way \_\_\_\_\_ from land, \_\_\_\_\_ from air. *mf*

B. *mp* I fall a - way \_\_\_\_\_ from air. *mf*

Pno

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81

S. *mf* I sink out in. *mf*

A. *mf* I sink out in, *mf*

T. *mf* I sink out in, *mf*

B. *f* I will sink out in. *f*

Pno

Stoke Fleming

10 87

S. *f* I will sink, in and lose

A. *f* sink in and lose

T. *f* sink in and lose

B. *f* I will sink in, and lose

Pno

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92

S. *ff* my - self. *fff* There.

A. *ff* my - self. *fff* There.

T. *ff* my - self. *fff* There.

B. *ff* my - self. *fff* There.

Pno

# CHORAL WORKS OF GREG BARTHOLOMEW

Read the complete texts, listen to performances and download free perusal pdf scores at  
[www.gregbartholomew.com](http://www.gregbartholomew.com)

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*Available from*

## ARS NOVA MUSIC

321 Main Avenue, Brookings, SD 57006

[www.arsnovamusic.com](http://www.arsnovamusic.com)

TEL: 206.521.2650

**Leo**, for unaccompanied SATB choir, 2002 (Duration: 5:45)

A setting of excerpts from *Astronomica*, a 1<sup>st</sup> Century B.C. Latin text by Marcus Manilius.

Finalist in the 2007 Cincinnati Camerata Choral Composition Competition.

From the Odes of Solomon *Available on CD from Capstone Records*

**From Odes 1 & 3 of the Odes of Solomon**, 2000 (Duration: 5:00)

**From Ode 14 of the Odes of Solomon**, 2000 (Duration: 5:00)

**From Ode 17 of the Odes of Solomon**, 2000 (Duration: 5:30)

For unaccompanied SATB choir. The Odes of Solomon are believed to have been written around the year 100 A.D., and include strong parallels to the Dead Sea Scrolls.

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## BURKE & BAGLEY

EMAIL: [office@burkeandbagley.com](mailto:office@burkeandbagley.com)

[www.burkeandbagley.com](http://www.burkeandbagley.com)

TEL: 206.632.4487

**The 21st Century (A Girl Born in Afghanistan)**, for unaccompanied SATB choir, 2002 (Dur.: 6:40)

A setting of excerpts from United Nations Secretary-General Kofi Annan's Nobel Peace Prize Lecture.

Available on CD released by Connecticut Choral Artists (Concora): *Songs & Stories of Liberation* (2007).

Finalist in the 2003 Briar Cliff University New Choral Music Competition.

**Beati Quorum Via**, for unaccompanied SATB choir, 2003 (Duration: 2:30)

A new setting of the traditional Latin text.

**A Country Boy in Winter**, for unaccompanied TTBB men's chorus, 2001 (Duration: 3:20)

A setting of the poem by American poet Sarah Orne Jewett (1849 - 1909).

**The Fervid Hokey Poke**, for unaccompanied SATB choir, 2010 (Duration: 2:45)

A setting of the hilarious prize-winning poem by Jeff Brechlin.

**To a Locomotive in Winter**, for unaccompanied SATB choir, 2001 (Duration: 6 min.)

A setting of the poem by Walt Whitman (1819 - 1892).

**The Promise of Liberty**, for SATB or unison or 2-part chorus and piano, 2009 (Duration: 3 min.)

Adapted from the poem, *The New Colossus* by Emma Lazarus ("Give me your tired, your poor...").

**A Rainy Day**, for unaccompanied SSA women's chorus, 2001 (Duration: 4:15)

A setting of the poem by American poet John Brainard (1796 - 1828).

**Song of the Mountains**, for mixed SSAATB choir with piano accompaniment, 2004 (Duration: 6 min.)

A setting of text adapted from prose by American naturalist John Muir (1838 - 1914).

**Stoke Fleming**, for unaccompanied SATB choir, 2000 (Duration 3:30)

A meditation on rocks and waves written at a small hamlet on the English Channel.

**The Tree**, for unaccompanied SATB choir, 2003 (Duration: 3 min.)

A setting of the poem by American transcendental poet Jones Very (1813 - 1880). Finalist for the 2011 Seghizzi International Choral Festival and Winner of the Silver Platter Repertoire Award (ChoralNet).

**We Are the Dust of Stars**, for 2-part treble choir with piano, 2013 (Duration: 3:00)

A thought-provoking song about our connection to everything in the universe, joyful and humorous.

### Three Gnostic Poems

**An Open World**, 2007 (Duration: 3 min.)

**When I Land**, 2007 (Duration: 4 min.)

**And the Wind**, 2007 (Duration: 5 min.)

For unaccompanied SATB choir.

Three settings of poems by Fletcher LaVallee Bartholomew, meditations on the ineffable.